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THE STAR THEATRE, NEW YORK.



O the lovers of simplicity in decorative effects nothing could be more interesting than the recently remodeled Star Theatre on Broadway, as here nothing detracts from the interest of the stage—the legitimate object of an interior of this character. In far too many houses of amusement of the present day the brilliancy and glitter of the decorative and ornamental features have a tendency to catch the eye and hold the mind of the audience, to the detriment of the stage entertainment, but

here all this has been carefully considered: the result is a rich, restful and harmonious combination of low-toned colorings and quiet effects, very pleasing to the eye, and the thoughtful observer does not carry away with him a bewildering sense of glitter and glare, with but an indefinite recollection of the performance.

The decorator has carefully considered the architectural features of his problem, and in a broad, masterful manner has brought together the allied arts of architecture and decoration so fitly that no incongruity exists. As a rule, the decorator, coming in after the architect has completed his work, is greatly at a disadvantage, unless he is by taste and training more in touch with architectural work and minutiae, than are many of the present day. Here the decorators, James T. Hall & Co., of this city, have well proved their ability in this respect, in the most difficult of all problems, remodeling on old existing lines.

The style adopted here is pre-eminently Empire of the earliest and less detailed period, where broad and classic effects were not overpowered by masses of oftentimes unmean-



SILVER DRINKING URN, STAR THEATRE.

ing ornaments: this epoch of art which has sprung up in the past few years is admirably fitted to this class of interior, as it is capable of great breadth and dignity of effect.

THE LOBBIES.

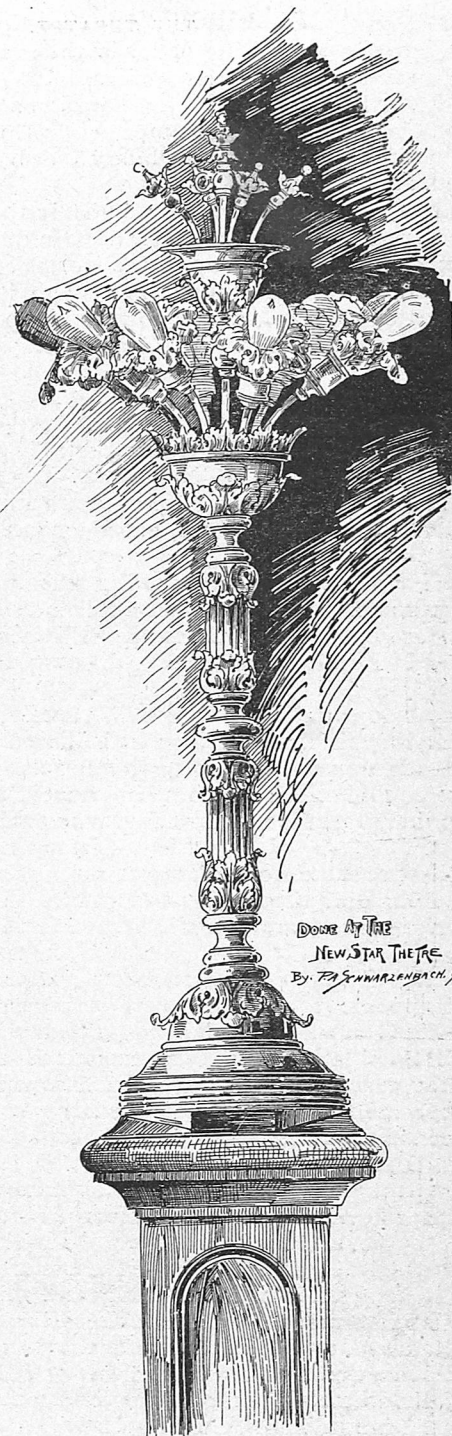
On entering, the visitor is impressed by the quiet richness of low-toned harmonious coloring. The walls are simply treated in perfectly plain Pompeian reds, which gives added force by contrast with the woodwork of deep, dark green and gold. Large photographs, mostly of well-known architect-

ural subjects, framed simply in antique oak, adorn the walls, and the whole effect is of a rich and quiet refinement, that gives promise of the classical dignity yet in store. On the left of the ticket stand will be seen the large and beautiful silver drinking urn, with its attendant cups, and appropriate inscription engraved thereon, a gift to Mr. Neil Burgess, the proprietor, from his many admiring friends. We publish herewith a sketch of this interesting souvenir, as also a drawing of the newell light at the foot of the gallery stairs; this, as were all the electric fixtures in the theatre, were designed and manufactured by the well-known firm of Mitchell, Vance & Co., of this city.

THE TURKISH SMOKING-ROOM.

But few theatres afford their patrons the advantages, both in comfort and richness of effect, that are to be found here, and of which our sketch offers but an inadequate suggestion, as it is impossible to show in outline alone the beautiful low-toned treatment of Oriental coloring and design. In too many of the modern Turkish and East Indian

rooms of the present day the effort has been to reproduce the bold, brilliant effects of prismatic colors, so successfully brought about by the primitive artisan of the far East, the result, unquestionably, of a close and constant study of Nature, but as a rule, when attempted by modern decorators, results in a crude, garish and unrestful conglomeration of reds, blues, yellows and greens, with but little, if any, attempt to modify and bring together these inharmonious elements by the thoughtful and judicious use of the secondary neutral tones. Here the decorator has made free use of all the colors that belong to this beautiful style, but in a subdued and restful key that suggests to the visitor, without, perhaps, his realization of the fact, a feeling of sumptuous restfulness and repose. There is a piano in the room, and while the chairs, sofas and divans are of simple straw, they are quiet and unpretentious in shape, and upholstered in rich low-tone goods in perfect harmony with the surrounding decorations. The management looks well to the creature comforts of the guests, and during each intermission, and while they stretch their limbs and chat between the fall and rise of the curtain, all-tobacco cigarettes are freely distributed to those who wish to indulge, by the dusky attendant.



NEWELL LIGHT IN THE STAR THEATRE.

THE THEATRE.

Here the prevailing color is the same rich, warm Pompeian red found in the lobbies, but of rather a lighter and more brilliant tone. The decoration and treatment is broad and elegant, with no attempt at multiplicity or over-elaboration of petty detail, the whole effect being simple and dignified.

The proscenium arch is built in the form of a gigantic picture-frame, decorated plainly in dull gold, a fitting and suggestive surrounding of the stories of life and romance depicted upon the stage. The stage itself is flush with the first tier of boxes, and is lower by two or three feet than is usual in other theatres. As a fitting offset to this, the or-

soft yellows, outside of this a bold fretwork border of deeper yellow, through which may be caught glimpses of open sky effects, and against which are thrown in artistic confusion sprays of flowers and flying birds. Throughout the whole decorative scheme there can be found no disquieting element, and there is a sense of dignity and rest about the place that is more than enhanced by the effort of the manager to secure for his patrons every possible comfort.

To this end no less than one hundred and fifty seats have been left out from the usual number on the floor of a house of this capacity, and, while this may seemingly act to the detriment of the box office returns, it more than makes up to the visitor, by the extra elbow and knee room, and the conse-



TURKISH SMOKING-ROOM OF THE STAR THEATRE, NEW YORK.

DESIGNED AND DECORATED BY JAS. T. HALL & CO., N. Y.

chestra is sunk below the level of the floor of the house, thus offering no obstacle to the eye, while the senses are surrounded and enchanted by the flow of music that seems to float about one from unseen depths.

The boxes and galleries are decorated in a rich, harmonious dull blue and gold, the drapery of the boxes a subdued neutral green, forming a combination of quiet elegance perfectly satisfying to the most artistic eye. At the top of the wall surface, about on a level with the upper gallery, there runs a deep and handsome frieze, composed of heavy Roman wreaths connected by deep swags with foliage and classical musical instruments intermingled in the design. The colorings are olives of rich and varied hues on a background of deepest blue. On the ceiling is a design of the Grecian order so much affected by designs in this period of the Empire style—a broad, decorated canopy effect in dull

quent comfort and ease thus attained—and to one who has sat for hours in the cramped accommodation of the houses of the old-fashioned sort, this is indeed a blessing in no way disguised.

Although the skill of the trained decorator was employed in the task, and no easy one at that, of remodeling and decorating this house, every detail from first to last was directed and supervised by Mr. and Mrs. Burgess, in accordance with their own ideas, the result of long experience as to the requirements, both practical and artistic; and that the results are so entirely satisfactory is largely due to their individual efforts to the attainment of this end.

To the courtesy of Mr. Niel Burgess and his genial and gentlemanly manager, Mr. Kelly, we are indebted for the many opportunities afforded us for the careful study of the decorative effects herein set forth.